

A Study on the Mechanism of Religious Symbol, Manifested in Costume -Focusing on the Rites of High Religion-

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종교적 상징이 복식으로 표출되는 메커니즘에 대한 연구 -고등종교의 의례를 중심으로-

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Abstract

Religion is the symbolic form and action, linking the ultimate condition of life with human beings. Religious idea grasps the world through symbols and gives birth to the action through symbols. This research put its purpose in elucidating the effect of religion on the costume and its mechanism. It's focus is centered on Buddhism, Hinduism, and Islam which are among the world high religions. Part of this research also examines the mechanism in which several composing factors are expressed with rituals and manifested with costumes, this process was diagrammatized and suggested. The composing factors of religion such as belief system, experiences, community, and rituals are closely related. Ritual especially, is the symbolic action, practice, and the way of rescue, expressing religious meaning. Religious rituals such as imitative rituals, positive or negative rituals, sacrificial ritual, and rites of passage have been expressed with religious music or figurative art such as costume, construction, and art as well as religious ritual like ancestral rites. Religion has had a great effect on the overall culture including costume as a belief system by lightening the meaning of life and suggesting the solutions to the human problems such as anxiety or conflict.

Key words: Religion, Symbol, Rite, Ideology, Religious costume; 종교, 상징, 의례, 이념, 종교복식

I. Introduction

Religious systems are the whole way of perceiving and interpreting our life. It doesn't only mean the limited behavior sphere within the world. As a sociologist Bellah(1970) has pointed out, religion is a series

of symbolic form and behavior, in which "human beings are related to the ultimate condition". Religious idea grasps the world through symbol and this symbol invokes action. All life behaviors around us including eating and drinking are full of symbolic meanings, and human costumes are not exception. The costumes which are worn by us also hold a strong symbolic aspect. Religious symbol is deeply penetrated in the traditional costumes of the public as well as small cleric groups, implying the symbolic

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feature. Especially, in case of costume, this phenomenon is salient because of the peculiarity of its visuality.

Human beings have revealed the holiness of religion through costume. Religious costume especially has continued to exist by limiting or emphasizing the costume action, and the costumes, which were worn by founder of a religion or the figure of a god, have expressed in the general people as well as religious people. Wearing of certain clothes became the expression of belongings to the particular group of religion or the depth and intensity of faith and participation.

This research puts the purpose in elucidating the effect of religion on the costume and the mechanism, operating in religion and costume. There have been a lot of findings regarding the structural features of religious costume and figurative aspects of it, but the study on the mechanism, in which religion is expressed as costume, has left something to be desired, and for this reason, the necessity of study for elucidating has raised. Research methods depend on literature study based on various cultural sciences such as costume, aesthetics, and religion. The research methods focus on the high religions of the world such as Christianity, Buddhism, Hinduism, and Islam among numerous religions. However, the costume of Christian circle is excluded because it has lost religious features under the influence of modern rationalism and industrialization. The mechanism, in which several composing factors of religion is expressed with rites and manifested with several forms, which are inclusive of costume, is examined in this research paper and the series of such process is diagrammatized and suggested in this study.

Religious belief is expressed with religious rites and it can reinforce the belief of people. Rites strengthen the community solidarity of religious people, and religious community becomes the route of ritual action. Just as belief represents the cognitive aspect of religion, a rite practices religious meaning. Accordingly, it can be said that 'Religion is formality and style'. That is, ritual behavior is a sort of way of rescue. Religious style has given birth to art with systematic efforts for the transcendental life, established construction culture, and religious music is the yielding of religious rite and cultivated costume culture

with religious belief.

The characteristics of wearers and the spirit of the time are reflected in the costume, and especially, religion which has had affected an individual and whole society, has been expressed in the costume with various forms. Even though religion is expressed with symbol and idea or conception, it is also expressed with action and rites. Religion has had a great effect on entire cultures including folk costumes up to now as a belief system, appointing the meaning of life and suggesting the solutions to life problems such as anxiety and conflict.

II. The Symbolic Aspect of Religion and Costume

1. The Symbolic Aspect of Religion

Human beings live in the symbolic cosmos going beyond the simple material world. Language, art, and religion form this symbolic cosmos. Human beings couldn't know anything without the cultural matrix, located nearer to the inside language structure, artistic images, mythical symbols, and religious symbols(Cassirer, 1970). Human beings communicate with each other, show their emotion, fall into illusions, and live in hopes. Human beings cannot live without symbols. Symbols reveal the inexplicable aspects of the reality, which cannot be seized with other instruments of perception. Image, symbol, and myths are not the casually-made creations, but their function reveals the intrinsic aspect of existence without reserve(Eliade, 1907/1998). Accordingly, images, symbol, and myths make us understand the essence more clearly, and language and myths expressing religious phenomenon are tinted with deep symbolic features.

Eliade and Kitagawa(1973) divide the characteristics of religious symbol into six aspects. First, symbol has the function, revealing the style of reality and the structure of world, which dose not come into light with the firsthand experience of human beings. Second, symbol can be said to be 'religious' in a real sense because symbol indicates the 'real thing' and the 'structure of world'. Third, the essential feature of religious symbol is in the multivalence. Fourth,

symbol has the characteristics of integrating several heterogeneous phenomena into one system. Fifth, the most important function of religious symbol is to express the structure of ultimate reality, which cannot be expressed without paradox. Absoluteness cannot be expressed by anything apart from a symbol. Sixth, religious symbolism has the existential value as itself. It is an argument that an image or symbol has a super-conscious factor as well as a psychological factor(Lee, 1992).

Since human beings are homo-religious, and all behaviors of human beings as religious beings include symbolic operation, human beings are said to be beings, using symbol, which are referred to as homo-symbolicus(Eliade, 1985). Belief, establishing religion culture implies the instinctive experience of life, identifying the change of self-existence aspect concretely by accepting all things as symbolic entity, which is the reality of meaning. Human beings have created myths, songs, and dances in accordance with religious beliefs and symbols, and paintings and sculptures were also used as means to express religious beliefs. Religious symbols have appeared in overall culture including costume.

2. Religion and Costume

Religion influences human beings as one dimension of human existence. Therefore, human cultures such as art, science, and ethics are not only closely related to religion, but also encounter with religious dimension in the moment of reaching the deep part of human culture. Parsons maintained that "There is a notion of impersonal power or supernatural order, which cannot be grasped with reason, transcending the 'Natural' incidents in all societies. Religion is universal as much as language(Weber, 1964)". A theologian in Germany, Otto(1958) defines religion as "Tremendously fascinating mysticism" in his book 「The Idea of the Holy」 which is called the classic of religion, referring to that "religion is the experience about being sacred". Tillich(1957), the 20th century protestant theologian maintains that "Religion is the essence of religious expression". It means that religion cannot be treated as one part of human life or

the life sphere, which is mere nothing. That is, all things of human life are religious.

According to the layered model of Hamilton(1987), style is the comprehensive concept, designating the characteristic instrument of behavior, the instrument of life, and the expression of collective mentality in accordance with individual man and society, race, and era, representing the formation method of culture. The style of costume is unique in a sense that it represents the characteristics of particular culture as a cultural sub-system, meanwhile it shows general universality in the expression way of culture. Hamilton argued that costume is composed of three basic and distinguishing cultural composing factors; 'technology', 'social structure', and 'ideology'. In this, technology and social structure are parallel to material culture and social behavior respectively while ideology is referred to as value, philosophy, attitude, religious belief, and emotion. Especially, religions and ideas of each nation which are not easily changed still affect the costume to a great extent in spite of repetitive change of costume due to the westernization of costume and implicit and explicit factors of costume.

The function of costume is defined as being practical from the aspect of material culture and the attributes of expression from the aspect of spiritual culture. First of all, the instrumental function of costume means the use of rational costume in the purpose driven behavior. That is, costume is used for the useful purpose or the acquirement of compensation, which is desired by an individual(Kim, 2004). Appropriate costumes are chosen for the protection of body from environment and time, location, purpose, and circumstance are considered. Expressive function represents that costume includes emotional aspect and communicative aspect. That is, mentality, disposition, inclination, emotion, value, and belief of an individual, society, and times are included in the costume, delivering the peculiar esthetic sense(Kim, 2004). Religion that has had a great effect on the mentality, culture, and structure of an individual and society, is expressed with various forms in the costume, affecting the folk costumes of its own nation to a great extent, and costumes that are worn in all sorts of rites and ceremonies cannot help holding the reli-

religious features and have the instrumental functionality and expressive functionality at the same time.

Durkheim(1980) argued that the root of religious beliefs and practices is in the structure of a society and the nature of human interaction. The form of religious symbol can be changed but within it, a certain basic thing is internalized. This basic factor is survived as long as human society exists(Kim, 1991). The regions of world, including Asia show the cultural difference, but have something in common in the fact that religion has had an absolute effect on the overall culture including folk costume. High religions of the East and the West created the moral principle, rooted in human conscience, and all religions around the world describe the worldview of the society. Like the religion art, costume, affected by religion, is the instrument or a way of searching for the true nature of soul, or moving towards the condition of awareness, being united with cosmos. This awareness is different from pursuing something that exists in the outside of self. Instead, it is a sort of discovering an illusion, buried in the inside of self. Unification, which is hidden in all sorts of shape, is discovered regardless of articulation in the relationships of all life and human beings(Mookerjee, 1985/1995). Carmody(1979) said that even the people who are cynical to religion cannot be away from the culture, tinted with religious color. Aesthetic desire in pursuit of the perfection by human beings is directly related to the religious desire. Human beings expressed religious beliefs and symbols with myths, songs, and dances, furthermore, paintings and sculptures. Religious symbols have been expressed in overall culture including costume. The suggestion of direction about how to live has been the ultimate meaning of religion, and religion has had an absolute effect on the overall culture including costume up to now as a belief system, suggesting the fundamental solutions to our problems such as anxiety and conflict.

III. The Costume Style, Affected by Religion

Religion is a cultural phenomenon that is embedded in human life in which transcendental power or

existence is perceived and it is expressed with several forms of belief and rituals. Religion is the important instrument to understand a way of life and cultural system of a group or a society, as well as a worldview or universal view of an individual. Chapter III explores the high religions of the world and costume style, affected by them.

1. High Religions of the World

High religion that means the advanced, religion, which is large in scale and a long history is generally reduced to 4 religions; Christianity, Islam, Hinduism, and Buddhism, whose believers account for 72% of the world population(Lee, 2006).

The population distribution of the world according to religions, chiefly focusing on major religions in 「World Christian Encyclopedia」, publicized in 2001 is shown in the <Fig. 1>. Christians hold the majority around the world, with Islam, Hinduism, and Buddhism account for 19.6%, 13.4%, 5.9% respectively. The believers of the four major religions; Christianity, Islam, Hinduism, and Buddhism are 71.9% of the world population, which accounts for 84.8% of the religion population(Barrett et al., 2001). From the perspective of religious population at least, these four religions are considered to be predominant religions of the world.

The costume in the circle of Christian culture among these four world high religions has been simplified and stereotyped under the influence of the western modern idea and industrial revolution based on the view of rationalism. de Blij and Muller(1986) said that the function of religion and culture is distinctive in the less developed society in terms of science and industry. Especially, protestant sides tend to assume that ritual is the product of inferior stage, which lags behind in the development process of religion history(Paden, 1994). Accordingly, this research is centered on the cultural circle of Buddhism, Hinduism, and Islam, where costume style, affected by the religious rituals and religious influences, is comparatively distinctive. These three religions; Buddhism, Hinduism, and Islam have been developed around Asia, and 98.5% of world Buddhists, 99.2%







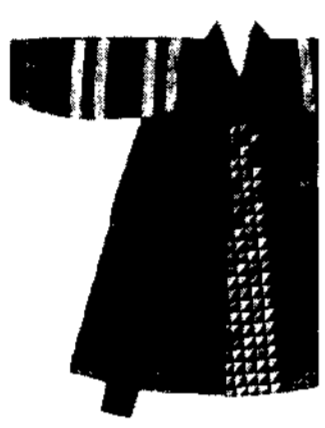








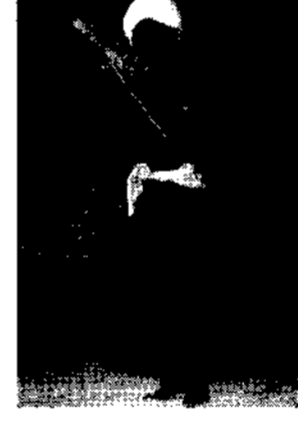








	Buddhism		Hinduism		Islam	
Imitative Ritual						
	Traditional Korean Man's Overcoat	Man's robe of Lamaism Monk	Goddess Gayatri on Lotus flower	Imitating the figure of a god	White Islam costume	Women wearing Chador
Positive • Negative Ritual						
	Praying good health & long life	Costume with auspicious pattern	Yellow costume of purity	Decorations symbolizing the sacred	Blue color and sorcery decoration	Face Talisman driving away evil spirit
Sacrificial Ritual						
	Female shaman of Mibo Shrine	A Shaman performing sword dance	Puja Rite in the Ganges	Hinduism traditional rite and red color	Costume of Achromatic color	The worship of a Islam believer
Life Crisis • Rites of Passage						
	Wedding Ceremony, wearing Halot	Wedding costume of Japan	A bride, red color of obedience	Wedding ceremony dancers of Bali	A young Bride of Sahara	Tribute of Moroco desert

Fig. 1. Examples of costumes according to the religious rituals.

of Hindusists, and 70.1% of Islamists are distributed in Asia. Accordingly, these religions are positioned as important factors, which are characteristic of Asia.

The costume types, affected by religion, are investigated based on these three religions.

2. Costume Types in Accordance with Religious Rituals

If myth expresses the foundation of world with language and image, a rite dramatizes the foundation of world with action. Myth and rituals are crucial in understanding religion. Latin word 'religio' had the meaning, similar to the observance of a rite. World is not shaped only through representation, but also through action. Religion is the system of mythical language and the ritual action at the same time. The composition of religion is possible with either of these two things(Paden, 1994).

A rite always takes on the clear expression form. Since a rite is a certain behavior or action, it is an essential form of revealing. Rite is always touched, seen, and heard. Most of all, it is expressed through body. On the ground that rite is action itself, it expresses something that cannot be expressive. Religious rite is largely divided into four aspects; imitative ritual, positive or negative rite, sacrificial ritual, and rites of passage(Lee, 2006). The costume manifestation of each rite, affected by the world high religions such as Buddhism, Hinduism, and Islam, continues to be examined.

1) Imitation Rite

Imitation rite is the rite, repeating the imitation of a certain rite, which is performed in the transmitted myth and legend. Since the wearing of clothes by human beings, costume action for revealing the sacred of religion became varied while establishing or sectarianizing numerous religions. Especially, religious costume is retained through limiting or emphasizing the costume action in the holy temple, and the costumes of the head of a sect and the figure of a god is historically retained and developed through imitation(Kwon & Cho, 1997). The wearing of particular clothes became the expression of depth and intensity of a religion in terms of the belongings to a particular religious group or sect, belief and participation(Barnard, 1996).

Non structural form of being formlessness, and frugality and moderate form, in which body is not revealed, appeared under the influence of non-duality

idea, putting the key in the middle way theory and voidness(Seo & Kim, 2007a). An unstitched costume, symbolizing purity based on the idea of transcendence and union, was worn just as the case of the figure of a god, and bright color and ornament which are considered precious were chosen in Hinduism(Seo & Kim, 2007b). The costume of a kind of long hood style such as Chador and Burqa worn in the circle of Islam according to the regulation of Koran in pursuance of the revelation of god. In this way, costumes affected by the figure of a god, the revelation of god, furthermore, the idea and aesthetics are worn in each religious circle. These features have been transmitted through being spread to the costume of general people.

2) Positive or Negative Rituals

While positive rituals are concerned with consecrating or renewing an object or an individual, negative rituals are the religious customs to avoid and prohibit a particular activity like a term 'taboo'. These features are conspicuous in the religions, covered in this study, and especially, there are many cases that shamanism and traditional religions are eclectically mixed.

Various solemn decorations and auspicious patterns such as dragon, Chinese phoenix, and lotus flower adorned costume with splendidness and multi-colored strips called Saekdong, appeared as a color of costume in the circle of Buddhism, and the harmony of costume color has been decided according to the symbol of five elements color and good or ill luck and fortune and misfortune. The notion of purity and impurity affected the form of costume in the Circle of Hinduism, in which the decoration of gold, silver, and glass, adorned the body with various forms of personal ornaments in addition to the costume. Colors such as white, yellow, and red, which are considered to be sacred, were used in wearing the costume. As a face talisman for preventing evil eye, veil was worn in the circle of Islam, and some things such as bead, coin, pattern, and so on were used for driving out the evil spirit. Colors such as white and red, and personal ornaments, created by red or gold, were worn in order to drive away the evil spirit(Seo

& Kim, 2008).

Positive or negative rituals hold the universal features, connected from the incantatory primitive religion, and have remained in various forms in the overall life from the form of costume to food, clothing, and housing in numerous religious circles until now.

3) *Sacrificial Ritual*

Sacrificial ritual represents all rites, offering human beings, animals and plants, and materials as sacrificial things for the purpose of relieving the wrath by soothing god and searching the blessing of god. Accordingly, most religious rituals and rites are included in this category in a broader meaning.

Bright color and decorations appear according to the circle of religion. Most religious costumes are based on the simple form and abstinent decoration. While the costumes of shaman are adorned with bright costume and shamanistic instruments by eclectically mixing up shamanism and Buddhism in the circle of Buddhism, monks and Buddhists, performing the Buddhistic ritual wear a simple costume. Color and decoration were restrained according to the idea of color inhibition under the great influence of both Confucianism and Taoism. In the case of Hinduism, the costume of the priest, performing the ritual of Puja has flat white or red in which decoration is oppressed. Achromatic colors such as white and black, which are used in the ordinary costume, representing the sacred, are chiefly used in the performance of ritual in the Southwest region of the circle of Islam culture. On the account that sacrificial ritual costume belongs to the special costume and it is charged with formal particularity in most cases, its spreading effect on the costume of general people tends to be comparatively low.

4) *Life Crisis Ritual or Rites of Passage*

Life crisis ritual or rites of passage are rites for the transference of stage from one area to another area like the wedding ceremony. The great changes in the personal life such as birth, growing-up, entrance into a religion, marriage, and death are dealt with and in addition to these changes, the meaningful change undergone in the social status, is dealt with. A lot of religious circles show the similar features; the costumes

of mourning ceremonies and religious ceremonies have white or achromatic colors in most cases, which are tinted with extremely monotonous form. On the other hand, in case of wedding ceremony, the form of costume is very bright.

Costumes, decorated with auspicious decoration and religious symbols are worn as wedding costume in both the circle of Buddhism culture that has formed the abstinent costume culture under the influence of non-duality theory or color-inhibition, and the circle of Islam culture that has maintained the monotonous and strict costume culture with religious speculation. In case of Korea, Korean traditional wedding costume of a bride, called Hwalok, is very colorful with various auspicious patterns and stripes of five element colors along with solemn decoration of Buddhism. Meanwhile, even though Hinduism culture usually prefers the costume and personal ornaments of bright color, the chief mourner of a funeral just lays the white cord, meaning transcendence and union, on his shoulder, and wears Dhoti, which is a piece of white cloth on the bottom of clothes.

Religion is the active and dynamic part that controls behaviors and attitudes in many regions of world. For example, the loyalty to religion in India decides the entire life of politics, economy, society, and morality. In the end, religion sets the important limitation to the human cord and a way of life (Broek & Webb, 1973). Accordingly, religion becomes the decisive factor in the overall culture including costume. Religion has performed the function to provide the foundation of human way of life, attitude, and action, and human beings have practiced the religious meaning through religious ritual while setting it as a means of rescue. Religious ritual is expressed with various forms, and the practice and symbolic action of such religious meaning are expressed with the form of costume as well. <Fig. 1> is the brief description of respective religion's costume, which are dependent upon the types of religious rituals.

3. The Features of Costume according to the Types of Ritual

The rites which are the practice of religious mean-

ing and symbolic action show clear differences which are dependent upon their types. This makes the visual comparison and investigation possible on the account that they are external forms, revealing themselves. Imitation Rite chiefly appears in the folk costume, where features of the religious costumes and religious effect are strong in revealing the religious sacredness. Accordingly, compared to the costumes of other types, it holds strong religious color. The examples of the religious color are cope in the Buddhism circle, the unstitched clothes and decorations of the original color in the idol of god in Hinduism, and long hood, concealing the whole body in Islam in compliance with the rule of Koran. The features of those religious costumes have had affected the folk costume by being spread to the general costume. Positive or negative rituals use the symbolic color, decoration, and pattern, in terms of both bringing blessing and preventing bad luck. They have taken on the bright form in all cultural circles of Buddhism, Hinduism, and Islam. They are exhibited with various colors, complicated patterns and adornments, as well as in particular subject matters such as metal and glass. Sacrificial Ritual has the similar peculiarity to the Imitation rite in the costume, because the costumes of sacrificial ritual are worn in the solemnization of religious rite or ritual. Within the Buddhism circle there are five element colors plus white, which have symbolic meaning. Hinduism symbolizes the

sacred with white, yellow, and red, while black and white costumes in the Islam circle take up the majority. In addition, there are many cases that decoration is oppressed because of the emphasis of solemn and sublime costume. The costumes of Life Crisis Ritual or Rites of Passage show the comparatively various forms, and wedding costume especially takes on a more splendid form than any other type of ritual costume in all religious circles. While the costumes of Positive or Negative Rituals hold the similar features to those of the Life Crisis Ritual and Rites of Passage in a sense that they chiefly use bright color and decoration, the costumes of Imitation Rite and Sacrificial Ritual have the similarity in representing the abstinent costume based on the religious solemnness and sublimity. The summarization of the features is <Table 1>.

IV. The Mechanism of Costume, Affected by Religion

Chapter III explains that the costume style is affected by religion, and especially, it is decided according to the religious ritual. Chapter IV attempts to organize and diagrammatize the mechanism, in which religious belief is manifested as a form of rite and its effect reaches up to the costume.

Religion is composed of belief systems, experiences, community, and rituals. Belief is expressed

Table 1. The comparisons on the costume features in accordance with the types of rituals

	Imitation Rite	Positive or Negative Rituals	Sacrificial Ritual	Life Crisis Ritual / Rites of Passage
Basis	Myth and Legend	Fortune and misfortune	Religious rite and ritual	Birth, adult, marriage, death
Meaning	The expression of belonging and faith to the religious group	Sanctification and rebirth, the avoidance of impurity	Pacifying god and praying for god	The symbolization of idea of death and rebirth
Costume Form	The idol of god and the imitation of the founder of a religion	Symbolic decoration of religion	Religious solemnness and sublimeness	Abstinence or bright symbolic decoration
Costume Decoration	Abstinent religious costume, Bright in the Hinduism circle	Bright symbolic decoration	Abstinent costume	Various sorts, in which wedding costume is very splendid
Costume Color	Abstinent color Bright in Hinduism	The symbol of bright Color	Monotonous color	Various sorts, in which the color of wedding costume is bright

with ritual, and ritual solidifies the belief. Belief is experienced, and experience forms and solidifies belief. Belief is reconfirmed in the community, and community becomes united under the common belief. Ritual reinforces the solidarity of a community, and community becomes the route of collective ritual behavior. Experience inspires the vigor to the community, and community can induce the manifestation of group experience. Accordingly, the composing factors of religion are closely correlated. The ritual among composing factors of religion is the symbolic action, representing the religious meaning. If belief indicates the cognitive aspect of religion, ritual is the practice of religious meaning (Lee, 2006). Accordingly, it is said that 'Religion is the formality and style'. That is, the method is important instead of purpose, and the faithfulness to the religious ceremonies can be a way to reaching the destination. This kind of religious law elucidates what things to do or not to do.

Religious people systemize the doctrine and organize and declare the style, judging what religious behavior is right or wrong. They respect tradition, and suggest traditional ideas by unifying religious life and ideas in accordance with tradition. Religious life is unfolded when believers follow the style and teaching of religion in life and behavior. Rites or systems that are demanded by religious tradition should be clung to and performed because they are believed to be the fastest and easiest way to being rescued. It is said that rescue is obtained by the religious events. If the rite is sternly kept, it is subject to the command of god and it is the short cut to being rescued. That is, memorizing the formal sentence, behaving the action of a rite, and keeping the rule are the ways of rescue. As the rite is sternly kept and embedded in body, the mark of rescue appears (Lee, 2006).

If myth expresses the ground of world with language and image, ritual maximizes the ground of world with action. World is shaped through the action as well as representation. Religion is the system of mythical language and the system of action simultaneously. The sacred is expressed with action whatever it is. Rite is the practice of religious meaning, symbolic action, a means of rescue, and has the

meaning of prayer. There are two key factors forming the structure of a rite, one is focusing and framing and the other is displaying, which reveals something. The feature of focusing and framing assumes the evident expression form by symbolizing religious ideas and ideologies. In addition, since ritual is always a certain behavior or action, essentially, it is a form of revealing. Ritual directly reveals its core in the world of sense. It is always touched, seen, and heard. Most of all, it is expressed through body (Paden, 1994). It is an action or form, which is directly revealed, and the practice of religious meanings, which cannot be expressed with words.

The meanings of religious rite based on the religious ideas in the costume have been expressed through focusing, framing, and revealing. As a result, the Buddhist circle adored white dress, prayed to god for blessing, and expressed its prayer with the solemn decoration. The Hinduism circle has regarded some colors like white, yellow, sacredly. People in this circle have worn the clothes in these colors and placed the symbolic mark (Sindhu) on the forehead with gold and silver and glass decorations as the symbols of purity. In the Islam circle, people wear the closed costumes and mainly use white and black in color, to symbolize the sacred.

People try to attract the transcendental dimension into human life through religious life or transcendental life. With the systematic efforts through the transcendental life, religious style gave birth to art and established construction culture, while religious music was the product of religious rite, and religious belief cultivated costume culture. Since the ancient times, costume has been used in the incantatory rite, forming the special relationships with god for the prolificity, abundance, and war (Wilson, 1985).

The process, linking the rite to religion and secular seriousness, was applied to the costume like the performance art such as play, music and dance, and costume internalized religious meaning from its origin. Religious rituals such as imitation ritual, positive or negative rituals, sacrificial ritual, and rites of passage are expressed with figurative art such as religious music, construction, and art as well as religious rites such as ancestral rites, festival, and prayer, and they

V. Conclusions

The sacred has the language of itself. It is not the language of science but it is the language of myth and ritual. These expression forms; myth and ritual are not the things of ancient times, preceding the rational language but the expression of the sacred throughout all eras and locations.

This research explored the mechanism in which religion has a great effect on the costume and several composing factors are expressed with ritual and several forms including costume, and suggested the process of mechanism and diagram.

Religion is composed of belief system, experiences, community, and rituals. Ritual strengthens the solidarity of community, and community becomes the route of collective ritual action. Experience recomposes the ritual, and ritual confirms experience. Belief is expressed with ritual and ritual can strengthen belief. The composing factors of religion are closely correlated. Ritual especially, is the symbolic action, expressing the religious meaning, and practices religious meaning. In terms of religious practice, the purpose is not a matter, rather ways such as formality or ritual become more important. It represents that keeping the rites and systems is the easiest and fastest way of rescue. The more stern Rites and systems are, the nearer rescue is.

Religion is formed through action as well as representation, and the sacred is expressed with action whatever it is. Ritual is the practice of religious meaning, action of religious symbol, and the way of rescue. These meanings are religiously ritualized by going through focusing, framing, and displaying. Ritual is largely divided into imitative rituals, positive or negative rituals, sacrificial ritual, and rites of passage. Religious costumes or costumes, affected by religion, are the manifestation style in accordance with this ritual action. It is not different from the principle that religious rituals are expressed with ancestral rites, festival, prayer, construction, art, and music. Such performance art or figurative art contains religious meaning, and the actions such as participating in this action, practicing, encountering the picture, singing the song and wearing the costume

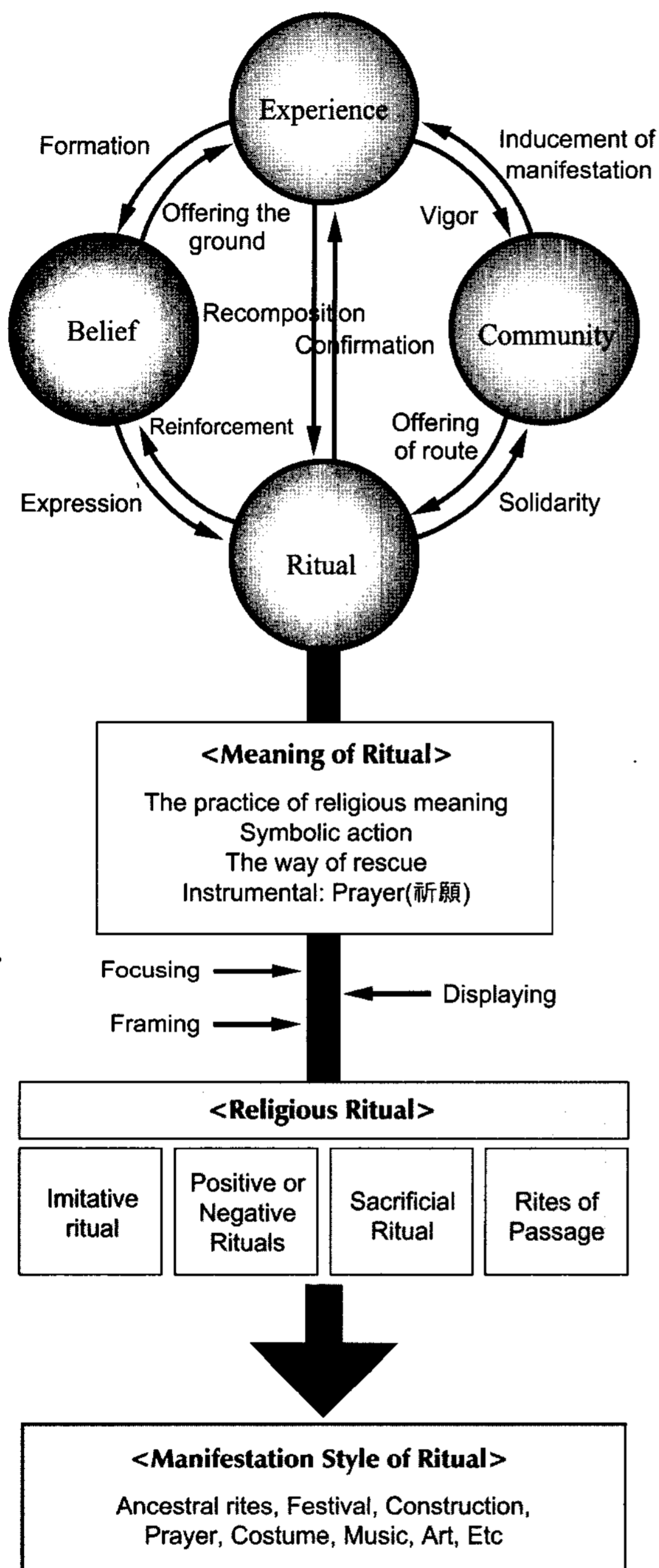


Fig. 2. Mechanism of religion, manifested with rituals.

were clearly manifested through costume, which is seen as one field of figurative art. <Fig. 2> displays the mechanism of Religion, affecting the costume in diagram, which was described up to now.

are the ways of being rescued.

Systematic efforts through the transcendental life of people have given birth to the art of religious style. Religious rituals such as imitative rituals, positive or negative rituals, sacrificial ritual, and the rites of passage have been expressed with religion music, figurative art as well as religious rituals, and they have been expressed with costume, which can be seen as a field of figurative art. Religion has had a great effect on the overall culture including the costume up to now as a belief system, lightening the meaning of life and suggesting the solutions to life problems such as anxiety or conflict.

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요 약

종교는 인간을 궁극적인 삶의 조건과 관련시키는 일련의 상징적인 형식과 행위이다. 종교사상은 상징을 통해 세상을 이해하고 또 상징을 통해 행위를 유발한다. 본 연구는 종교가 복식에 미치는 영향과 그 메커니즘을 규명하는데 목적을 두고 문헌을 중심으로 연구를 하였다. 세계 고등 종교 중 불교, 힌두교, 이슬람교를 중심으로 연구하였으며, 종교의 여러 구성요소가 의례로 표현되고, 복식으로 표출되는 메커니즘을 연구하며, 그러한 일련의 과정을 도식화하여 제시하는 것에 목표가 있다. 믿음체계, 경험, 공동체, 의례 등 종교의 구성요들은 긴밀한 상호 연관성을 갖는다. 특히 의례는 종교적 의미를 표현하는 상징적 행위이자 실천이며, 구원의 방편이다. 모방의례, 긍정적 혹은 부정적 의례, 희생의례, 통과의례 등의 종교적 의례들은 제사와 같은 종교 예식은 물론, 종교음악이나 복식, 건축, 미술 등의 조형예술로 표현되어 왔다. 종교는 삶의 의미를 밝혀 주고, 불안이나 갈등과 같은 문제의 해결책을 제시해 주는 신앙체제로서 복식을 포함한 문화 전반에 큰 영향력을 끼쳐 오고 있다.
